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SERIES 5 JULY, 1907 NUMBER 1

NORTHWESTERN UNIVERSITY

QUARTERLY BULLETIN

OF

SCHOOL OF MUSIC

1907—1908

CATALOGUE NUMBER

EVANSTON---CHICAGO

PUBLISHED BY THE UNIVERSITY

1907

Northwestern University

EVANSTON - CHICAGO

ABRAM WINEGARDNER HARRIS, Sc. D., LL. D.,
President

The location of Northwestern University near a large city, and the equipment supplied by an endowment of $8,000,000 unite to afford students advantages that cannot be excelled. The College of Liberal Arts, the Academy, and the Schools of Music, Theology and Oratory are at Evanston. The Schools of Medicine, Dentistry, Pharmacy and Law are in Chicago. Combined College and Professional courses can be completed in six years.

Evanston, twelve miles from Chicago, affords an environment of culture, study, and college traditions. The city of Chicago furnishes the professional schools with unlimited court, hospital and clinical facilities and with the services of highly trained specialists.

For information, address, The Registrar, Evanston, Illinois.

SCHOOL OF MUSIC

Northwestern University

MUSIC HALL
EVANSTON, ILL.

1907

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into *Four Quarters of Nine Weeks* each instead of *Two Semesters.*

1907

September 24 and 25, Tuesday and Wednesday, Examination for Admission to Regular Courses.

September 26, Thursday, *First Quarter Begins.*

November 27, Wednesday evening, *First Quarter Ends.*
Thanksgiving Recess.

December 2, Monday morning, *Second Quarter Begins.*

December 21, Saturday evening, Christmas Vacation to Thursday morning, January 2.

1908

January 28, Tuesday, Founders' Day.

February 5, Wednesday, to February 11, Tuesday, Regular Examinations.

February 12, Wednesday evening, *Second Quarter Ends.*

February 13, Thursday morning, *Third Quarter Begins.*

April 15, Wednesday evening, *Third Quarter Ends.*

April 16, Thursday morning, *Fourth Quarter Begins.*

June 4, Thursday, to June 10, Wednesday, Regular Examinations.

June 9, Tuesday, Concert of Graduating Class in the Diploma Course.

June 12, Friday, Annual Concert and Commencement Exercises of the Certificate Class.

June 15, Monday, Annual Concert of Alumni and Graduating Class.

June 17, Wednesday evening, *Fourth Quarter Ends.* General University Commencement Exercises and Presentation of Diplomas to the Graduating Classes.

SUMMER VACATION FROM WEDNESDAY EVENING, JUNE 17, TO THURSDAY MORNING, SEPTEMBER 24.

September 22 and 23, Tuesday and Wednesday, Examination for Admisssion to Regular Courses.

September 24, Thursday morning, *First Quarter Begins.*

1907

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NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Evanston, in its dual capacity of University town and Chicago's most important suburb, combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal site for student life. These possibilities were grasped fifty years ago by the Trustees of Northwestern University in selecting it as a home for their educational venture, and time has fully vindicated their judgment, for it has grown to be the eighth in size of American Universities, with an attendance of nearly four thousand students.

In addition to its well known general educational advantages, Evanston presents conditions especially favorable to the study of music. The student has his home amid quiet and helpful surroundings, free from the confusion, turmoil, distraction and temptation of a great city. The studious atmosphere of the University, and the moral tone of a superior community, will influence both his work and his character. Instead of the tendency towards bohemianism and loose ideas of life, unfortunately more or less prevalent in artistic circles in large cities, he will come in contact with men of high ideals, worthy motives, and clean lives.

The charter of the University forbids the sale of intoxicating liquors within a radius of four miles, thus eliminating the saloon and its accompanying evils. These considerations are of unusual importance when one bears in mind the emotional and susceptible temperament of the musically gifted.

Evanston's freedom from the impure and smoke-laden air of mercantile and manufacturing centers is a direct benefit to the general health, particularly to students of the voice.

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost traveling to and fro on the street cars.

The conditions at Evanston offer a marked contrast. The young women are housed either in official dormitories or in private houses in close proximity to their work, and they are surrounded by wholesome religious and social influences.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life.

Facilities for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. In 1891 it came under its present management, and in 1895 its growth and the character of work performed necessitated a reorganization on a larger plane. The result is the present complete School of Music, with its Dean and Faculty, housed in its own building.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing and time-absorbing, that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, as there is no provision made for other studies, nor any incentive to pursue them. The School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-03, new courses went into effect, some of which

added literary studies to the then existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 15 to 25.

Students not desiring to take the full course may enter as "Special Students" and pursue such branches as they may elect, but in the case of non-resident students it is required that they take sufficient work to keep their time reasonably well occupied. In any case, students come under the discipline and general social regulations of the University.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by two lines of railway—the Milwaukee division of the Chicago and Northwestern Railway and the Evanston division of the Chicago, Milwaukee and St. Paul Railway.* There is also an electric street railway between the two cities, and the Chicago and Milwaukee Electric Railway now gives transit north from Evanston to Racine, about sixty miles. The population is about twenty-three thousand.

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*The railway station nearest the School of Music is that announced simply as "Evanston," not "Main Street," "Dempster Street," or "Central Street."

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one square west of University Campus. It is within easy access of both street railways, and is two blocks east and two blocks north of the "Evanston" railway station. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional class-rooms are found on the second floor, together with a well-arranged concert hall, seating three hundred and fifty. The Hall is provided with a large stage, dressing rooms, a grand piano, a two-manual pipe organ with pedals, and is seated with opera chairs. The basement floor is subdivided into fourteen rooms, giving a large class-room for recitations in theory and musical history, and thirteen more practice rooms. The latter are especially pleasant, being well lighted and heated.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, musical form and composition. The time devoted to these subjects is nearly double the amount

ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

8. The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

Without the School—

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people, of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community a great many public addresses, concerts and entertainments are given in any school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by President Roosevelt,

Vice-President Fairbanks, Secretary of the Treasury Shaw, and noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs.

It is probable that equal advantages elsewhere cannot be found at so low a cost.

To allay any apprehension of parents, it may be said that Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

REQUIREMENTS FOR ADMISSION.

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. It must be borne in mind that such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical

study of the art, and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory in the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it is found advisable.

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, and two or three years' in instrumental music, are necessary to enter to advantage.

Students frequently come to the school who are sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. In such cases, every effort should be made to meet the theoretical requirements at least for the second year's work, thus saving a year's time. If students do not find facilities for being coached in these studies at home, it is practicable to prepare themselves through private lessons from instructors in the school during the summer vacation, or by mail. In any event, however, the student's advancement in playing or singing is not retarded, as he is carried systematically forward in his work, provided his previous training has been satisfactory.

Students will be admitted to the second year provided they can pass an examination in Introductory Harmony, Form and Analysis A, and in History of Music B (see page 21). If students are not prepared to pass an examination in History of Music B, opportunity is provided to make the study up after entering the school. In applied music they must show satisfactory proficiency in the following items:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys, either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Parry's Evolution of Music or its equivalent.

Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for at least one academic year.

COURSES.

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.
II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.
V. Course in Public School Music Methods.

I. COURSE IN APPLIED MUSIC.

By "applied" music is meant the practical study of piano, organ, violin or voice; and the course includes in addition thereto certain other subjects specified below. The course is designed to equip candidates for professional work, and can be completed in four years by students of decided ability.

Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts, may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A suitable certificate may be obtained at the end of the second year of the course, which is rather more than the equivalent of the so-called "Teachers' Certificate" of many schools of music. It is required of the candidate, in addition to satisfactory grades in theoretical studies, the accept-

able public performance of works as outlined on page 31, under the heading of "Certificate of Performance."

All candidates are required to pursue their work according to the following:

Schedule of Studies, Course I.

First Year.

Introductory Harmony Form and Analysis A.
History of Music B.
Sight-Reading (vocal) C.
Ensemble (four and eight-hand piano playing).
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Second Year.

Harmony D.
Form and Analysis E.
History of Music F.
Chorus and Choir Training G.
Ensemble (pianoforte and strings) and Accompaniment.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Third Year.

Counterpoint H.
Advanced Harmony I.
Composition J.
Advanced History of Music K.
Analysis L.
Ensemble (pianoforte and strings) and Accompaniment.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

Fourth Year.

Counterpoint, Canon and Fugue M.
Vocal Composition N.
Instrumental Composition O.
Analysis P.
Ensemble (chamber music).
Music Pedagogy.
Solo Classes, Recitals and Concerts.
Applied Music (two half-hour lessons per week).
(College or Academy Study).

For hours of recitations and details of studies in Classes A to P, see pages 21 to 25.

The completion of the four years' course and the receiving of diploma requires that the candidate satisfactorily perform programs conforming to the following:

For Piano Students:

A concerto of advanced difficulty.
One of the later Beethoven sonatas.
One of the more important works of Bach.
Two Chopin etudes.
Selections from the more important works of Schumann and Brahms.

For Organ Students:

One of the great preludes and fugues of Bach.
A sonata of Guilmant or Rheinberger.
Selections from the works of Thiele, Widor, Merkel or Franck.

For Violin Students:

A Bach sonata.
A concerto of advanced difficulty.
A modern sonata for piano and violin.
Selections from the more important works of Vieuxtemps and Wieniawski.

For Vocal Students:

An operatic aria.
An aria from Handel's Messiah or Haydn's Creation.
An aria from a modern oratorio.
Group of songs from Brahms, Jensen, Schumann, Schubert or Franz.

Instrumentalists are expected to practice at least four hours per day. The amount of practice for vocal students is determined by the instructor. Ordinarily organ students divide their time between the organ and the piano. If they are sufficiently advanced technically and read well at sight, the piano requirements may be waived, in which case one lesson per week is given upon the organ, and a special tuition rate is granted.

In the second, third and fourth years vocal students are required to attend the rehearsals of the Evanston Musical Club or to engage in practical choir work either in or out of the school, as a substitute for the ensemble work required in the course. Membership in the A Cappella Choir is required at the option of the Dean.

Instrumental students are required to attend the vocal sight-reading and chorus class, in the first and second years, as the conception of music as abstract sounds, unrelated to the key-board, is a much needed experience.

Fee, Course I: $20.00 per quarter, plus rates for applied music as per list in the lower half of page 32.

II. COURSE IN THEORY AND HISTORY OF MUSIC.

This course is intended for composers and theorists. The candidate for entrance in it is expected to be fairly experienced at the key-board, and familiar with all the major and minor keys, together with the simpler harmonies therein.

As in Course I, the candidate will be obliged to prove his ability to matriculate in the College of Liberal Arts before receiving his degree, and in addition must have pursued General Physics for one year.

The course requires four years' work and leads to the degree of Bachelor of Music, and the candidate at the close of the required studies must compose a work of considerable length for chorus and orchestra, introducing solos and a tonal fugue in at least four parts. This work must be satisfactory to the faculty in both its technical and artistic aspects.

Upon the satisfactory completion of three years of this course, a certificate will be issued by the University authorities.

First Year.

Schedule of Studies, Course II.

Harmony D.
Form and Analysis E.
History of Music B and F.
(College or Academy Study).

Second Year.

Counterpoint H.
Advanced Harmony I.
Composition J.
History of Music K.
Analysis L.
(College or Academy Study).

Third Year.

Counterpoint, Canon and Fugue M.
Vocal Composition N.
Instrumental Composition O.
Analysis P.
(College or Academy Study).

Fourth Year.

Canon and Fugue Q.
Vocal Composition R.
Instrumental Composition S.
(College or Academy Study).

For hours of recitation and details of studies in Classes D to S, see pages 22 to 25.

Fee, Course II: $20.00 per quarter.

III. POST-GRADUATE COURSE.

This course gives further opportunity to performers for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. To composers it offers valuable experience in the larger forms, such as cantatas, oratorios, chamber music, symphonies, etc. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

IV. LITERARY MUSICAL COURSE.

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in the Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, Physiography, Algebra, English, Grecian and Roman History, Greek, Biology, Plane Geometry, Physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, two lessons per week to be taken, and at least two hours per day devoted to its study. The student will come under the jurisdiction of the Academy, and will receive its diploma upon passing the necessary examinations. For par-

ticulars, other than musical, see circular of the Academy of Northwestern University.

Fee, Course IV: Students in this course pay the full Academy tuition fee of $72.00 per annum. They will pay for their music tuition according to the "Special Student Fees" on page 33 of this catalogue, minus a rebate of $20.00 per annum.

V. COURSE IN PUBLIC SCHOOL MUSIC METHODS.

This course is intended to fit the candidate for the position of Supervisor of Music in the public schools. While the course is nominally one year in length, students who have had no previous experience in singing nor knowledge of the rudiments of music, can hardly expect to complete it in that length of time. While the study of music is taken up from the very rudiments, the first principles are not dwelt upon to the extent that would be necessary if the student had no knowledge of music whatever.

As an organic part of the University, the School of Music is placed in position to offer peculiar advantages in this course, as the whole resources of the University are, in a way, at the command of the student. In addition to the required studies enumerated below, the student has the privilege, at no additional expense, of pursuing one study in the College of Liberal Arts, or in the Academy, as circumstances may determine. Furthermore, the student may carry other work in the School of Music itself, such as private lessons in piano, organ, violin or voice, at a substantial reduction from the private lesson rates of the leading instructors.

The course also includes observation of actual class work in the public schools, under the direction of the Supervisor of Music of the City of Evanston, who also has charge of this department.

The study of music is assuming more and more importance in public schools throughout the country, and well-equipped supervisors seem to be in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and may be the means of securing higher remuneration.

Schedule of Studies, Course V.

Introductory Harmony, Form and Analysis A.
History of Music B and F.
Sight-Reading (vocal) C.
Chorus and Choir Training G.
Public School Methods T.
Ensemble (four and eight-hand piano playing,) and Accompaniment (optional).
(College or Academy Study).

For hours of recitation and details of studies in Classes A to T, see pages 21 to 25.

Students in this course may substitute more advanced work in any of the above subjects, provided they can prove their ability to carry same.

Fee, Course V: $30.00 per quarter. Students in this course who desire private lessons in voice or instrument are allowed the same rates as students in Course I. See page 32.

SCHEDULE OF THEORETICAL CLASSES.

NOTE—The following studies, with exception of A. C. and T. are electives in the College of Liberal Arts, and receive the indicated credit. The maximum credit allowed, however, is 10 year hours.

First Year, Course I.

First Year, Course V.

A—*Introductory Harmony, Form and Analysis.* 3 hours.
Mondays, Wednesdays, Fridays, 3.

MR. DODGE.

Scale and Melody Writing. Construction of the Period. Intervals and Two-Part Writing. Chord-reading. Small Two-Part Primary Forms. Triads, Inversions, Chord-connection in Three and Four Parts. Cadences, Modulations, Dominant Sept-chord.

B—*History of Music.* 1 hour.
Thursdays, 3.

MR. GARWOOD.

General Survey of Musical History and Biographies of Musicians. Recitations from Text-book. Class Drill in Pronunciation of Names. Class Singing of specimens of Gregorian Chant, Early Canons and Folk Songs. Musical Illustrations of later periods by instructor and individual members of the class. Written Examinations at the close of each semester. Text Book: A Short History of Music, by Sefredo Untersteiner.

C—*Sight-Reading (vocal).* 2 hours.

Mondays, Thursdays, 4:15.

MISS RUSSELL.

Drill in Scale and Interval Singing. Time Sub-divisions, Ear Training, Dictation, Part-singing.

Second Year, Course I.

First Year, Course II.

D—*Harmony.* 2 hours.

Mondays, Thursdays, 11.

PROFESSOR LUTKIN.

Figured Basses and Harmonization of Melodies, employing the use of Triads, Dominant, Diminished and Supertonic Sept-chords, with Inversions, in Dispersed Harmony. Secondary Sept-chords and Chords of the Ninth. Suspensions and Tones Foreign to the Harmony. Organ-Point, Modulation, etc. Text Book: Chadwick's Harmony.

E—*Form and Analysis.* 2 hours.

Tuesdays, Fridays, 11.

PROFESSOR LUTKIN.

Chord-Reading. Bach's Inventions. Primary Forms, principally Mendelssohn and Chopin. Song or Aria Form. Minuets, Marches, Scherzos, Rondos, Theme and Variations, the Sonata Form. Sonatas as a Whole. Preludes and Fugues.

F—*History of Music.* 1 hour.

Mondays, 2.

MR. GARWOOD.

Historic and Literary Backgrounds. Lectures upon the growth of Musical Art as related to the events of General History and the development of Literatures. Class will prepare topics from Reference Library. Text Book: How Music Developed, by W. J. Henderson, also any standard General History (Meyers' recommended). Thesis of fifteen hundred words at end of the year. N. B.: In the second year special study will be given to the Wagner Music Drama.

G—*Chorus and Choir Training.* 1 hour.

Mondays, 8 P. M.; Wednesdays, 5.

PROFESSOR LUTKIN.

Monday evening sessions are the regular rehearsals of the Evanston Musical Club, in the Evanston Y. M. C. A. Building. The Wednesday sessions are at Music Hall, with the following outline of work:

Hymns, Part-Songs, Anthems. Choral Service of the Episcopal Church. Cantatas and Oratorios. Ensemble Singing in Duets, Trios and Quartettes.

Third Year, Course I.

Second Year, Course II.

H—*Counterpoint.* 2 hours.

Tuesdays, Fridays, 10.

PROFESSOR LUTKIN.

Counterpoint in the various species in Two, Three and Four parts.

I—*Advanced Harmony.* 1 hour.

Wednesdays, 10.

PROFESSOR LUTKIN.

Harmonization of Chorals. Remote Modulations. Unprepared and Unresolved Dissonances, etc. Text Book: Modern Harmony, by Foote and Spaulding.

J—*Composition.* 2 hours.

Tuesdays and Fridays, 9.

PROFESSOR OLDBERG.

Primary Forms, including the Minuet, Scherzo, March, etc., for piano alone, piano and various stringed instruments, also for string trio, string quartette and string orchestra. Simple and Elaborated Accompaniments. Score-reading, including Viola Clef.

K—*Advanced History of Music.* 1 hour.

Mondays, 3.

MR. GARWOOD.

Evolution of Music. Correlated Arts. Lectures and Class Work. Text Books: Evolution of the Art of Music, by C. H. H. Parry, and Apollo, by S. Reinach. Thesis at end of year.

L—*Analysis.* 1 hour.

Wednesdays, 11.

PROFESSOR LUTKIN.

Bach's Well-tempered Clavichord. Beethoven's Sonatas. Brahms' Pianoforte Works. Concertos.

Fourth Year, Course I.

Third Year, Course II.

M—*Counterpoint, Canon and Fugue.*

Wednesdays, 2.

PROFESSOR LUTKIN.

Counterpoint in Five or more Parts. Double and triple Counterpoint. Canons in the various intervals.

N—*Vocal Composition.* 2 hours.

Mondays and Thursdays, 10.

PROFESSOR LUTKIN.

Exercises in the application of rhythms and forms to verse. The Song with Piano Accompaniment. The Durch-componirtes Lied, Duets, Trios, Quartettes and Part Songs. The Hymn, Hymn-Anthem. The Unaccompanied Motette. The Morning and Evening Service of the Episcopal Church. The Verse-Anthem. The Full Anthem. The Communion Service.

O—*Instrumental Composition.* 2 hours.

Mondays and Thursdays, 9.

PROFESSOR OLDBERG.

Song or Aria Forms. The Slow Movement. Theme and Variations. The Rondo. Piano and Strings in various combinations, with addition of Wood-wind. Scoring for Small Orchestra. Score-reading, including Viola and Tenor Clefs, and Transposing instruments.

P—*Analysis.* 1 hour.

Tuesdays, 3.

PROFESSOR LUTKIN.

Chamber Music. Organ Compositions. Church Cantatas. Oratorios and Symphonies. Orchestral Music from Full Score.

Fourth Year, Course II.

Q—*Canon and Fugue.* 1 hour.

Hours to be arranged.

PROFESSOR LUTKIN.

R—*Vocal Composition.* 2 hours.

Hours to be arranged.

PROFESSOR LUTKIN.

The Cantata, with Piano Accompaniment. The Cantata, with Orchestral Accompaniment. Fugal and Double Choruses. The Oratorio and the Mass.

S—*Instrumental Composition.* 2 hours.

Hours to be arranged.

PROFESSOR OLDBERG.

The Sonata Form in Piano and Chamber Music. The Overture and Symphony for Full Orchestra. Score-reading.

Part of Course V.

(See Also A, B, C, F and G.)

T—*Public School Methods.* 2 hours.

Mondays and Thursdays, 5.

MISS RUSSELL.

Study of the Child Voice.—Care and protection of the child voice. Range of the child voice. Care of the changing voice. Vocal drills. Breathing exercises.

Methods of Teaching.—The fundamental principles of teaching as applied to music study discussed. The best methods of presenting difficult problems of melody and rhythm demonstrated. The best systems for use in the public schools examined, including the primary, grammar and high schools.

Practical Demonstration.—Students are permitted to observe actual musical instruction as it is given in the Evanston public schools.

Chorus Conducting.—Students given opportunity for practical experience in this important branch.

Round Table Discussions.—Monotones, Discipline, Relation of Supervisor to Superintendent and Patrons, Teachers' Meetings, the Weak Teacher, School Entertainments, Commencements, etc.

METHODS OF INSTRUCTION.

Attention is called to the fact that instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are entirely dependent upon a close adaptation to the individual needs of the pupil, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual chaarcteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the piano and in sight-reading is necessary before the course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Complete Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with a two-manual pipe organ, a three-manual vocalion and a pedal-piano for the use of students.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the reg-

isters with ease and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The Course includes studies in sustained singing and agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura.*

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the students for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Roveli and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganni's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. Then follows etudes of Dotzauer, Gretzmacher, and Franchomme, Romberg, Duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keyes and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

Musical Form and Analysis—This course includes the resolving of musical composition into their component parts and classifying them in a systematic manner. It is divided into three general groups, the early contrapuntal style and the more modern homophonic and sonata forms. Bach is naturally the model for the earlier style, while Mendelssohn, Chopin and Shumann offer the best examples of non-developed forms. Beethoven and Brahms are most largely drawn upon for modern polyphony and development. This course is invaluable to true musicianship as it develops the critical faculty and taste more than any other one study. It cannot, however, be entered advantageously without the complementary studies of harmony and counterpoint.

Counterpoint, Cannon and Fugue—The study of the strict forms is emphasized as a drill-work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition

are worked out on the black-board by the whole class, assisted by the Professor of Composition. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical material is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

History of Music—This course covers three years, details of which may be found under the heading of Schedule of Studies—Classes B, F and K. The school has a valuable reference library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of students during the school year.

In addition to literary work, the school also possesses a large collection of music for ensemble work, including piano-forte duetts, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many orchestral full scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS.

Regular Examinations are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Second Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination.

No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP.

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Dean and is entered on record. The student's standing is expressed, according to his proficiency, by one of five grades, designated A, B, C, F, R.

Grade A denotes excellent scholarship; grade B, good scholarship; grade C, poor scholarship; grade F, failure, making necessary a *second* examination; grade R, failure

so serious that the work must be repeated in the class-room if credit is desired.

Grades A, B, and C count toward a degree; but not more than one-eighth of the work done under this faculty to meet the requirements for graduation may be of Grade C.

One semester's work marked C, in excess of the one-eighth allowed, may be counted toward graduation for each subsequent semester's work in the same department, which is of higher grade. Work marked C, not released by subsequent higher work in the same department, may be released by examination under the same regulations as apply to work marked F; the original marking, however, will remain in the record as a matter of history.

Work reported *incomplete,* not made good before the close of the next succeeding semester, is recorded as *failed.*

A student reported as *failed* in any study must make good the deficiency at a *second* examination within nine months, or take the work again in the class-room in order to obtain credit for it.

Undergraduates are not allowed credit for work done *in absentia.* Only those who have duly registered and have regularly pursued their studies in classes are admitted to examinations.

The semester record of each undergraduate is sent by the Dean to the student's father or guardian.

ABSENCES FROM CLASS EXERCISES.

Students are expected to attend all of the regular exercises in the courses for which they are registered.

If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional* examination in that subject. The dates fixed for additional examinations are the last Thursday of the first semester and the last Friday of the second semester.

When a student's absences in any study exceed one-sixth of the total requirement in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Committee on Registration, which has power to restore the cancelled registration at its discretion.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the faculty, Diplomas will be given to students completing Courses I. or II., and Certificates to those completing the second year of Course I. and the third year of Course II.

The fee for the Diploma is $10.00, and for the Certificate, $5.00.

CERTIFICATE OF PERFORMANCE.

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance, stating the degree of proficiency, will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent:

To Piano Students:
- Beethoven, a complete sonata.
- Bach, a fugue or three-voiced invention.
- Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty.
- Two selections from more modern composers.

To Organ Students:
- Bach, prelude and fugue.
- Mendelssohn, sonata complete.
- Two groups of pieces drawn from the modern English and French schools.

To Violin Students:
- A sonata for piano and violin from Haydn, Mozart, or Beethoven.
- One of the easier Viotti Concertos.
- Two groups of solo pieces of average difficulty.

To Vocal Students:
- An oratorio aria.
- A group of songs from the classic composers.
- A group of songs from the modern composers.

FEES.

The School Year is divided into Four Quarters of Nine Weeks each. (See Calendar, page 2.)

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses or theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents per quarter is charged each student entering the School. This fee covers admission to the Artists' Series of concerts.

Musical Club Fees—Active membership in the Evanston Musical Club (see page 36) $3.00 per annum. All students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the second, third and fourth quarters, for admission to its concerts, which sum entitles them to a reserved seat ticket. Students who are active members of the Club are exempt from this charge.

Diploma Fee—Ten dollars.

Certificate Fee—Five dollars, for certificates in Courses I, II or V, or for a Certificate of Performance.

Locker Fee—A fee of twenty-five cents per quarter is charged to those desiring the use of a locker.

Regular Course Fees.

(Additional to above.)

Course I. Theory Fee, per quarter.....$20.00

This fee covers all studies tabulated under Course I, except Applied Music. The fees for Applied Music are as follows:

	Two half-hour private lessons a week per quarter of 9 weeks.
Professor P. C. Lutkin (Piano or Organ)	$35.00
Professor P. C. Lutkin (Special Organ Rate) see page 17	$20.00
Professor Harold E. Knapp (Violin)	25.00
Professor Arne Oldberg (Piano)	30.00
Victor Garwood (Piano)	30.00
Karleton Hackett (Voice)	40.00
W. H. Knapp (Voice)	22.00
Margaret Cameron (Piano)	22.00
L. N. Dodge (Piano or Theory)	20.00
Bertha A. Beeman (Voice)	18.00
L. R. Blackman (Violin)	18.00
Nina S. Knapp (Piano)	18.00
Hila V. Knapp (Piano)	16.00
Charles J. Haake (Piano)	16.00
Curtis A. Barry (Special Organ Rate) see page 17)	$9.00

NOTE.—The above rates apply only to the student's major study, when two lessons per week are taken and the full theory fee of $20 is paid. Additional studies are at Special Student rates.

Course II. Fee, per quarter.....$20.00

Course III. According to Special Student Fees.

Course V. Fee, per quarter..... 30.00

To students registered in Courses I and II, per quarter.. 10.00

Students in this course who desire private lessons in voice or instrument are allowed the same rates as students in Course I.

Special Student Fees.

Private Lessons, per Quarter of Nine Weeks.

	Two half-hour lessons per week.	One half-hour lesson per week.
Professor P. C. Lutkin (Piano or Organ)	$45.00	$25.00
Karleton Hackett (Voice)	54.00	30.00
Professor Arne Oldberg (Piano)	40.00	22.00
Victor Garwood (Piano)	40.00	22.00
Professor H. E. Knapp (Violin)	31.50	17.00
W. H. Knapp (Voice)	27.00	15.00
Day Williams (Violoncello)	27.00	15.00
Margaret Cameron (Piano)	27.00	15.00
L. N. Dodge (Piano or Theory)	25.00	13.50
Bertha A. Beeman (Voice)	22.50	12.00
L. R. Blackman (Violin)	22.50	12.00
Nina S. Knapp (Piano)	22.50	12.00
Hila V. Knapp (Piano)	20.00	11.00
Curtis A. Barry (Organ)	20.00	11.00
Charles J. Haake (Piano)	20.00	11.00
C. J. King (Clarinet), per term	18.00	10.00
Chas. S. Horn (Cornet), per term	18.00	10.00

The above rates apply where the student does not pay the Theory Fee of $20.00.

Class Lessons.

Theoretical Studies (Harmony, Musical History, etc.)

	Per Quarter.
1 recitation per week	$ 5.00
2 recitations per week	8.00
3 recitations per week	11.00
Pedagogy (free to Fourth Year Students in Course I)	5.00
Vocal Sight-Reading Class (to students taking no other work)	1.50
Physical Culture	2.50

Piano Practice.

1 hour daily	$ 3.00
2 hours daily	5.50
3 hours daily	8.00
4 hours daily	10.00

Organ Practice.

Pipe Organ, each hour of daily practice, including blowing, per quarter	$10.00
Vocalion Organ, each hour of daily practice, including blowing, per quarter	7.50
Pedal Piano, each hour of daily practice, per quarter	5.00

NOTE.—A discount of twenty-five per cent, is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

All bills for fees are made out at the Secretary's office in Music Hall, and are payable strictly in advance at the Business Manager's office, 518 Davis St., Evanston. Checks should be made payable to "Northwestern University," and all payments should be made in currency or in Chicago exchange.

Private lessons falling upon legal holidays are made up only at the convenience of teacher. No deductions will be made to pupils for absence from lessons due to occasional illness or other causes. In cases of protracted illness, when due notice is given, private lessons missed will be transferred to a subsequent quarter, or the loss divided with the student.

In the case of class lessons or practice hours, one-half of the fee will be refunded if the student withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health will not permit him to remain in attendance.

PREPARATORY DEPARTMENT.

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory, at lower rates than are herein given. Instruction is given for the most part by graduates and undergraduates of the school, classified as Assistant Instructors. The quarters coincide with those of the regular school, being nine weeks in length.

For particulars see special Bulletin.

AFFILIATED AND ACCREDITED SCHOOLS.

The preparatory school of the University known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department, at which part of the regular courses of the School of Music may be pursued. For particulars, address Professor Henry Hoag Frost, President, Onarga, Ill.

The Ravenswood Conservatory, 604 Wilson Avenue, Ravenswood, Chicago, is an accredited school whose courses prepare for the second year of the regular course. For particulars, address Charles J. Haake, Director.

PIANO PEDAGOGY.

During the last quarter of each year a series of lectures, more especially intended for the graduating class, is given. These lectures are designed to give young teachers an orderly survey of the materials of music education with special reference to piano playing from the smallest beginnings to an advanced stage of attainment.

The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles that determine what to use, when to use it, and how to use it, and why to use it at all. Table work and finger plays in the form of games for the purely physical and gymnastic development of the child are discussed. Careful attention is given to the modern processes of teaching intervals, tune, rhythm, notation, keys and signatures, all as a part of music conception, by means of exercises in dictation and ear training. Scale playing, broken chords, arpeggio in elementary forms, various touches, etc., are taken up in connection with Sonatina literature—particularly of Kuhlau and Schytte. The Heller etudes and the Schytte etudes are especially studied with reference to imparting sound pianistic technic, good style and rational interpretation. One lecture is devoted to Bach, and an outline of progressive Bach study is given. The later lectures cover the scanty number of easier compositions by the greatest masters, and the large amount of good literature from such composers as Field, Gade, Grieg, Schutt, Godard, Moszkowski and Tschaikowski, with consideration of their value as a preparation for the study of the greater masterpieces.

PHYSICAL CULTURE.

Students of the School of Music are permitted to enter the Gymnasium Classes of the College of Liberal Arts. Classes meet in four sections, on Tuesdays, Wednesdays, Thursdays and Fridays at 2, 3, 4 and 5 o'clock. Dumbbell, Indian-club and other gymnastic exercises are taken under competent instructors, and careful physical examinations are made. Students register for this work at the College of Liberal Arts. The fee is $5.00 per semester.

CHORAL SOCIETY.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School of Music is Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it is placed in position to present a class of works which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak and Bach, in the West. The Club was a prize-winner at the Louisiana Purchase Exposition at St. Louis in the summer of 1904, securing second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $3.00 is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals assists at all but the part-song concerts. Handel's Messiah is given each year before the Christmas holidays, followed by two other concerts later in the season. All students in the regular courses are required to attend these concerts. The following prominent artists have appeared at its concerts:

Sopranos, Lillian Blauvelt, Helen Buckley, Genevieve Clark Wilson, Corinne Moore Lawson, Minnie Fish Griffin, Alice Verlet, Jennie Osborn, Lillian French Read, Sibyl Sammis; Contraltos, Muriel Foster, Sue Harrington Furbeck, Mabelle Crawford, Eleanor Kirkham; Tenors, George Hamlin, Glenn Hall, Holmes Cowper, E. C. Towne, Alfred D. Shaw, John B. Miller, Ellison Van Hoose; Bassos, Charles W. Clark, Joseph Baernstein, Arthur Van Ewyk, George Ellsworth Holmes, William Howland, Gwilym Miles, Frederick Martin, Forrest Dabney Carr, John T. Read; Violinists, Henri Marteau, Max Bendix, Leonora Jackson;

'Cellists, Bruno Steindel, Leon Stern; Organist, Frederick Archer; Pianist, Fanny Bloomfield Zeisler.

The following important works have been given, several of which have received their first performance in the West at the hands of the Club:

Handel	"Messiah" (13 times).
Mendelssohn	"Elijah" (4 times).
	"Hymn of Praise."
Haydn	"Creation" (twice).
Rossini	"Stabat Mater."
Verdi	"Requiem Mass" (twice).
Coleridge-Taylor	"Hiawatha's Wedding Feast" (twice).
	"Departure of Hiawatha."
	"Death of Minnehaha."
Brahms	"Song of Destiny."
Dvorak	"Te Deum" in G.
	"Stabat Mater."
Sullivan	"Prodigal Son."
	"Golden Legend" (twice).
Cowen	"Saint John's Eve" (3 times).
	"John Gilpin's Ride."
Elgar	"Caractacus" (3 times).
	"King Olaf."
Bach	Cantata—"Jesu, Priceless Treasure."

THE A CAPPELLA CHOIR.

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediaeval masters such as Palestrina, Orlando di Lasso and others. It is composed of a small body of picked voices. In tone quality, balance of parts, purity of intonation, and attention to artistic interpretation, the choir aims at he highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is the bringing before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make its full effect.

The choir has given a number of concerts in connection with the School of Music and other departments of the University, as well as in Chicago and adjacent towns.

ENSEMBLE, SIGHT-READING AND CHORAL TRAINING.

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

Students of stringed instruments take part with the piano students in arrangements of the classical overtures and symphonies and in chamber music.

Vocal students begin with exercises in notation, drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part songs, oratorio choruses and cantatas is taken up, and they are made acquainted with the best examples of church music. The more capable of the vocal students are selected for the A Cappella Choir.

The experience gained in these classes is of great practical value, for the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

The University Glee Club and the University Band are under the supervision of the School of Music, and offer valuable opportunities for training to the young men of the University.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses.

STRING QUARTETTE.

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past thirteen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated.

CONCERT ADVANTAGES.

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world,

founded by the famed Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor of Theodore Thomas. These concerts are given in Orchestra Hall, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended.

A supplementary series of ten evening concerts was given by the same organization at Ravinia Park, within easy access from Evanston by trolley car.

Besides the concerts already mentioned by the Evanston Musical Club, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent.

In chamber music, the University String Quartette, assisted by various members of the Faculty, produces annually a number of important works in this much neglected and little appreciated field.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the forty or fifty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music literature.

ARTISTS' SERIES.

Four years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter which is charged each student registering in the School, gives admission to this valuable series of concerts. The visiting attractions the past year were the celebrated 'cellist, Mr. Bruno Steindel, of the Chicago Orchestra, Augusta Cottlow, of New York, pianist; Ellison Van Hoose, of New

York, tenor, and Mrs. Mary Gregory Murray, of New York, in a Lecture-Musicale.

In previous years have been included such attractions as the Pittsburg Orchestra, the Kneisel Quartette, of New York, the well-known tenors George Hamlin and Glenn Hall, in song recitals, Muriel Foster, the renowned English contralto, Gwilym Miles, baritone, Leopold Kramer and Bruno Steindel, first violinist and first 'cellist of the Thomas Orchestra, and the Arnold Dolmetsch Company in a program of old-time music performed upon the instruments for which it was written, such as the lute, virginals, harpsichord, viol d'amore, etc.

PIANOS AND ORGANS.

The Mason & Hamlin piano is used in the School of Music for teaching and practice purposes, and for all concerts and recitals, having been selected for its artistic tonal qualities, its durability and its mechanical excellence. The School uses thirty-four instruments of this make, in grands and uprights.

A two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON.

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of students in attendance, these dormitory facilities are in great demand, and they are frequently all engaged long in advance.

The largest is Willard Hall and is under the immediate oversight of the Dean of Women, who lives in the building and associates with the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which date applications from any music students will be considered in the order of priority.

Two additional dormitories for women in close proximity to the School of Music will be available for music students in September, 1907, having a combined capacity

for forty-seven additional young women. These dormitories will be conducted under the supervision of the Dean of Women in the same manner as Willard Hall, and the rates will be from $6 to $7.25 per week.

Pearsons Hall and Chapin Hall are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. In this way the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin and Pearsons Halls some months in advance, as accommodations there are in great demand.

The University makes no provision at present for the residence of men students, who find little difficulty in providing for themselves comfortable homes in private families within easy reach of the school. Clubs are also formed, in which the cost of board is reduced to a minimum.

Similar accommodations are also available for young women in case there is no available room in the dormitories.

Room rent in town costs 75 cents to $1.50 per week for each occupant. Board with room in families, $4.00 to $7.00 per week. Board in clubs, $2.00 to $3.00 per week.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from $6.25 to $7.25 a week, half yearly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room $125.00 a year, in quarterly installments, at the beginning and at the middle of each semester, and are required to assist in the lighter housework.

NOTE.—For information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Hall letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same houses in which young men students reside.

ESTIMATE OF EXPENSES.

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

Fixed Charges.

Matriculation Fee (paid but once)	$ 5.00
Theory Fee, $20 per quarter	80.00
Incidental Fee, 50 cents per quarter	2.00
Musical Club Tickets, 50 cents for each of three quarters	1.50
Text Books, Sheeet Music, etc. (estimated)	12.00
Total Fixed Charges	$100.50

Variable Charges.

	Minimum.	Maximum.
To a Piano Student:		
Piano Lessons, two per week, at the reduced fee granted to regular course students	$ 64.00	$140.00
Piano Practice, 4 hours daily	40.00	40.00
Board and Room, 36 weeks	162.00	252.00
	$266.00	$432.00
Fixed Charges as above, added	100.50	100.50
Total	$366.50	$532.50
To a Vocal Student:		
Vocal Lessons, two per week, at the reduced fee granted to regular course students	72.00	160.00
Vocal Practice Room with use of piano, 3 half-hour periods per day, $4.50 per quarter	18.00	18.00
Board and Room, 36 weeks	162.00	252.00
	$252.00	$430.00
Fixed Charges as above, added	100.50	100.50
Total	$352.50	$530.50

To a Violin Student:

Violin Lessons, two per week, at the reduced fee granted to regular course students.....	72.00	100.00
Violin Practice Room, 4 hours daily.....	16.00	16.00
Board and Room, 36 weeks.....	162.00	252.00
	$250.00	$368.00
Fixed Charges as above, added.....	100.50	100.50
Total	$350.50	$468.50

To an Organ Student:

Organ Lessons, one per week, at special rate...	36.00	80.00
Organ Practice, one hour daily.....	30.00	40.00
Pedal Piano Practice, one hour daily.....	20.00	20.00
Board and Room, 36 weeks.....	162.00	252.00
	$248.00	$392.00
Fixed Charges as above, added.....	100.50	100.50
Total	$348.50	$492.50

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes.

In the item of board and room, accommodations can be found varying between the amounts stated. For accommodations in Chapin or Pearsons Halls, this item will be reduced to $125.00 per annum, but it is necessary to make application many months in advance in order to secure rooms in these halls.

The above estimates include one literary study in the College of Liberal Arts or Academy; but any additional studies there or in the School of Music are charged for at Special Student rates.

FREE TUITION.

Free, or partially free tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already demonstrated their ability and worthiness, and the opportunities for such assistance are few.

SELF HELP.

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesmen in the stores in Evanston or Chicago, canvassing, etc., etc.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in house-work. For several years past there have been more calls for such student help than could be supplied.

POSITIONS.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of his securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double

purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can only be made for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students cannot appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the examinations.

Unsatisfactory work, bad conduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be

obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $50.00 per annum. More than one study costs the full tuition of $80.00 per annum.

To "Special Students" in the School of Music a single study in the Academy costs $36.00 per annum. More than one study costs the full tuition of $72.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours can then be secured.

As it is sometimes taken for granted that the officials of the School of Music are to be seen at any time during the summer vacation, prospective students are hereby requested to make appointments by letter, if any desire consultation.

For further information, address either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

P. C. LUTKIN,
Dean.

REGISTER OF STUDENTS, 1906-1907.

Post Graduate Course.

Dennis, Mrs. Myrta McKean,	*Evanston.*
Hopwood, Grace Belle,	*Evanston.*
Marshall, Julia Sheldon,	*Evanston.*
Marshall, Mary Stevenson,	*Evanston.*
Porter, Bertha Belle,	*Apple River.*

Diploma Course.

Anguish, Maude Darling,	*Evanston.*
Bailey, Lura Mary,	*Richland Center, Wis.*
Beecher, Carl Milton,	*Abingdon.*
Brenneman, Hedwig,	*Peru.*
Eckert, Lillian,	*Woodstock.*
Frost, Florence Virtine,	*Evanston.*
Hanmer, Agnes Jane,	*Evanston.*
Hinman, Esther Christine,	*La Grange.*
Keeton, William Elmer,	*Evanston.*
Kennedy, Alice Lucille,	*Woodstock.*
Loomis, Grace May,	*Osborne, Kan.*
Nichols, Mildred Gates,	*West Liberty, Ia.*
Oakes, Minnarose,	*Evanston.*
Phillips, Anna Viola,	*Rhodes, Ia.*
Seerley, Hazel Virginia,	*Burlington, Ia.*
Smith, Mae Isabel,	*Kewanee.*
Songer, Carl Anson,	*Trenton, Mo.*
Ward, Lena,	*Evanston.*
Williams, Rachel Getty,	*Seneca, Kan.*

Certificate Course.

Alexander, Josephine Elizabeth,	*Burlington, Ia.*
Alvord, Anna Helen,	*Evanston.*
Alvord, Carolee Louise,	*Evanston.*
Angst, Edda Mary,	*Minneapolis, Minn.*
Astenius, Anthony Oliver Theophilus,	*Chicago.*
Barnard, Mabel,	*Canton.*
Bennett, Charlotte Louise,	*Waterville, Kan.*
Benoist, Catherine Anne,	*Evarts, S. D.*
Bethurem, Mary Daisy,	*Millersburg.*
Beyer, Mary Lucretia,	*Edgewood, Ia.*
Bjorgo, Selma Marie,	*Thompson, N. D.*
Brimhall, Mary Alice,	*State Center, Ia.*
Brown, Edith Grace,	*Canton.*
Brown, Ethel Elta,	*Canton.*
Bryan, Edna Marie,	*Chicago.*
Capitain, Mildred Bertha,	*Rogers Park, Chicago.*
Cecil, Jessie Isabel,	*Princeton.*
Clark, Estelle Osborn,	*Highland Park.*
Clark, Margaret Melinda,	*Burlington, Ia.*

Cole, Julia Brandon,	*South Bend, Ind.*
Collyer, Agnes Elizabeth,	*Ravenswood, Chicago.*
Congdon, Elizabeth,	*Evanston.*
Constant, Luther Martin,	*Illiopolis.*
Copeland, Gertrude May,	*Correctionville, Ia.*
Corwin, Mary Lucile,	*Jamestown, N. D.*
Cox, Mary Frances,	*Sandwich.*
Cranor, Opal Rollands,	*Albany, Mo.*
Crews, Letha,	*Virginia.*
Dale, John Theodore,	*Winnetka.*
Dearborn, Beatrice Holbrook,	*Seattle, Wash.*
Doolittle, Aimee Warren,	*Evanston.*
Druley, Edwin McCollum,	*Arkansas City, Kan.*
Du Bois, Blanche Emma,	*Oxford Junction, Ia.*
Dysart, Ruth Helen,	*Dixon.*
Ely, Bessie Pollock,	*Belmond, Ia.*
Emmons, Alice Leonard,	*Ravenswood, Chicago.*
Ewing, Edna Earl,	*Waco, Tex.*
Ford, Ethel Mundt,	*Ravenswood, Chicago.*
Frost, Ethel Grey,	*Evanston.*
Gardner, Letitia Belle,	*Beason.*
Gilbert, Leota Marguerite,	*Pontiac.*
Glassburn, Hugh D.,	*Oak Park.*
Goble, Adele,	*Earlville.*
Goddard, Odile Marie,	*Evanston.*
Goodrich, Luella Eunice,	*Belvidere.*
Goodwin, Mrs. Dorothy Theo. Augusta,	*Evanston.*
Green, Thadeus Franklin,	*Keithsburg.*
Haines, Sarah Elizabeth,	*Edgewater, Chicago.*
Hall, Mary Frances,	*Rockford.*
Hanna, Janet,	*Evanston.*
Hansen, Elsie Margaret,	*South Chicago.*
Harl, Ruth,	*Council Bluffs, Ia.*
Harshbarger, Mary Ethel,	*Ladoga. Ind.*
Hawks, Mildred,	*N. Yakima, Wash.*
Hull, Mary,	*Saunemin.*
Hull, Ray Le Roy,	*Hanna, S. D.*
Hyde, Herbert Elijah,	*Chicago.*
Jones, Ida Guinivere,	*Luverne, Minn.*
Jones, Lucian Berry,	*Fairfield, Ia.*
Kelley, Bertha T.,	*Graymont.*
Kennedy, Laura Dawes,	*Collins, Ia.*
Lambert, Helen,	*Austin.*
Leary, Loreen,	*Salt Lake City, Utah.*
Leavitt, Nathaniel,	*Chicago.*
Lennox, Olive Beatrice,	*Benton Harbor, Mich.*
Logan, May Lois,	*Newark.*
Macdonald, Mary Edna,	*Evanston.*
Manker, Helen Ruby,	*Bedford, Ia.*
Mann, Bertha,	*Kankakee.*
Mansfield, Cornelia Jane,	*Mankato, Minn.*

McLane, Grace Corrinne,	*Monroeville, O.*
Melick, Fred Robert,	*Perry, Ia.*
Mercer, Ida Emogene,	*Lamoille.*
Miles, Louise Minor,	*Peoria.*
Miller, Alice Ferne,	*Park Ridge.*
Miller, Ida May,	*Chicago.*
Miller, Mabel Lucile,	*Gilman.*
Miranda, Max Garver,	*Walkerton, Ind.*
Morse, Mary Belle,	*Breckenridge, Mo.*
Moss, Haven H.,	*Urbana.*
Mulfinger, Mamie Eleanore,	*Chicago.*
Myatt, Leota,	*Wichita, Kans.*
Neely, Clara Grace,	*Evanston.*
Nelson, Agnes Robertina,	*Lacrosse, Wis.*
Nelson, Florence June,	*Wilmette.*
Nelson, Grace Marie,	*Evanston.*
Newgard, Alice Bertina,	*Rogers Park, Chicago.*
Noble, Pam,	*Evanston.*
Norris, Marion Lela,	*Bellaire, Mich.*
Norton, Julia Ellen,	*Evanston.*
Nortrup, Mabel,	*Havanna.*
Nowachek, Isadora,	*Oxford Junction, Ia.*
Oxley, Jessie Madeleine,	*Des Moines, Ia.*
Pace, Charles Anderson,	*Chicago.*
Pardun, William Byron,	*Clairon, Ia.*
Parsons, Hannah Bertha,	*Tipton, Ia.*
Paulus, Viola Emma,	*Chicago.*
Pendleton, Mary Louise,	*Evanston.*
Phelps, Helene,	*Evanston.*
Potter, Katharine Alene,	*Los Angeles, Calif.*
Pratt, Gertrude May,	*Evanston.*
Preston, Eva Emeline,	*Strawberry Point, Ia.*
Randall, Helen Grace,	*Huntley.*
Reynolds, Eva Jane,	*Bolivar, N. Y.*
Rhoads, Dwight Earl,	*Toledo, O.*
Rhodes, Florence Louise,	*Savanna.*
Ricker, Anna Jewett,	*Chicago.*
Ridlon, Margaret,	*Evanston.*
Risley, Clara Amelia,	*Baraboo, Wis.*
Rivard, Reita Inez,	*Assumption.*
Rogers, Schuyler C.,	*South Bend, Ind.*
Rohde, Emily Aurelia,	*Rock Rapids, Ia.*
Seaman, Morris Lewis,	*Evanston.*
Shannon, Mabel,	*Minneapolis, Minn.*
Sigmond, Luverne Nelson,	*Zumbrota, Minn.*
Sims, Vivian Florence,	*Linton, N. D.*
Slack, Arthur Ray,	*Canton.*
Slater, Elba Ada,	*Russell, Ia.*
Smith, Pearl Estella,	*Montezuma, Ia.*
Snyder, Helen Louise,	*Freeport.*
Sparks, Madge May,	*Marshalltown, Ia.*

Stanton, Alvord Cooper,	*Richview.*
Steele, Marie Patterson,	*Edgewater, Chicago.*
Stiles, Edith Monica,	*Richwood, O.*
Stults, Walter Allen,	*Evanston.*
Swanson, Olive Luella,	*Cambridge.*
Tanquary, Cuma Blanche,	*Albion.*
Taylor, Florence Goyer,	*Memphis, Tenn.*
Thomas, Carrie,	*Decatur, Ind.*
Thomas, Lillian Gertrude,	*Greeley, Ia.*
Thompson, Pearl May,	*Wyanet.*
Thygeson, Mamie Christine,	*Utica, Neb.*
Toderoff, Alexander,	*Chicago.*
Townsend, Lowell Leslie,	*Remington, Ind.*
Tucker, Helen Beatrice,	*Brimfield.*
Van Ryper, Relda,	*New Carlisle, Ind.*
Vernor, Edith Phelps,	*Sandwich.*
Virden, Sadie Margaret,	*Evanston.*
Ward, Elizabeth Hester,	*Chicago.*
Ward, Esther,	*Evanston.*
Webster, Josephine Haviland,	*Evanston.*
Weir, Harry Melville,	*Elizabethtown.*
Weis, Ezra Herman Franklin,	*Reddick.*
Wells, Evelyn,	*Canton, N. Y.*
Wheeler, Lulu Agnes,	*Detroit, Mich.*
Williams, William Robert,	*Racine, Wis.*
Wilson, Ethel,	*Wilmette.*
Wood, Louise Farrow,	*Hammond, Ind.*
Zimmerman, Grace Blanche,	*Elgin.*

Special Students,

Including also the Preparatory Department.

Adair, Gertrude Alice,	*Evanston.*
Alyea, Florence Lavina,	*Chicago.*
Anderson, Earl Edwin,	*Falconer, N. Y.*
Andrew, Mary Willock,	*Glencoe.*
Andrews, Norval Vane,	*Lehigh, Ind. Ter.*
Armitage, Clyde Foster,	*Elizabeth.*
Atkins, Arthur Olin,	*Chicago.*
Baker, Clara Belle,	*Evanston.*
Baker, Emilie Eleanor,	*San Francisco, Calif.*
Baker, George Cornelius,	*Chicago.*
Bales, Grace Minerva,	*Evanston.*
Barchard, Mrs. Lillian Mitchell,	*Evanston.*
Barker, Helen Elise,	*Evanston.*
Bassett, Morton Ayres,	*Chicago.*
Beaver, Winfield,	*Schermerville.*
Bernhisel, Helen,	*Evanston.*
Berry, Loretta Mary,	*Evanston.*
Berryman, Ada Leaming,	*Evanston.*
Bezucha, Charles,	*Evanston.*

Bingham, Mary Elizabeth,	*Farwell, Mich.*
Birkeland, Alve,	*Minneapolis, Minn.*
Birkeland, Elizabeth Katherine,	*Minneapolis, Minn.*
Birkeland, Harald,	*Minneapolis, Minn.*
Birkeland, Margit Lydia,	*Minneapolis, Minn.*
Bissinger, Jacob,	*Wapello, Ia.*
Bock, Edna Wilhelmene,	*St. Joseph, Mo.*
Bonbright, Dora Josephine,	*Evanston.*
Bond, Regina Agnes,	*Evanston.*
Borngasser, Meta Edith,	*La Salle.*
Bragdon, Merritt,	*Evanston.*
Bragdon, Sarah Frances,	*Evanston.*
Brawthen, Lillian Georgine,	*Chicago.*
Brewer, Beatrice,	*Rogers Park, Chicago.*
Bridge, Isabelle,	*Evanston.*
Broehl, Leland Peter,	*Pana.*
Broman, Mauritz Winride,	*Chicago.*
Brothers, Ruth,	*Evanston.*
Brown, John Roscoe,	*Grant, Mich.*
Brown, Margaret,	*Evanston.*
Brown, Thomas Sainsbury,	*Eleva, Wis.*
Buffington, Sarah Louise,	*Evanston.*
Burger, Mrs. Horace D.,	*Edgewater, Chicago.*
Burrell, Florence Willets,	*Edgewater, Chicago.*
Butz, Theodore Charles,	*Winnetka.*
Campbell, Alice Birdine,	*Wichita, Kan.*
Campbell, Helen,	*Evanston.*
Campbell, Jessie,	*Coal City.*
Carlson, Carl Simon Hjalmer,	*Evanston.*
Case, Nellie Irene,	*Paris.*
Chew, Nathaniel Durbin,	*Adrian, Mich.*
Christopher, Frederick,	*Evanston.*
Clapp, Margaret,	*Evanston.*
Clayton, Allan B.,	*Evanston.*
Coffin, Sarah Lay,	*Evanston.*
Cooper, Frank B.,	*Des Moines, Ia.*
Cooper, Rosemary Adele Bevan,	*Evanston.*
Cox, Edith,	*Fort Dodge, Ia.*
Dalbey, Louise Jeannette,	*Taylorville.*
Dawson, Edwin Scott,	*Evanston.*
Dean, Frances Caroline,	*Evanston.*
Degmair, Bertha,	*Evanston.*
Dewey, Mrs. Mame,	*Kenosha, Wis.*
Dewey, Perdita Irene,	*Kenosha, Wis.*
Dewhirst, Guy,	*Noble.*
Dillon, Flossie Gay,	*Estherville, Ia.*
Drake, Ira Collins,	*Audubon, Ia.*
Dudley, Marjorie Eastwood,	*Evanston.*
Dutton, Pauline Elizabeth,	*Grand Junction, Ia.*
Eddingfield, Ruth Holman,	*Magnolia.*
Ehmen, Emil Sebo,	*Melvin.*

Ellis, Sherman Kingsbury,	*Ravenswood, Chicago.*
Embick, Frank John,	*Leaf River.*
Emery, Myrtle,	*Rogers Park, Chicago.*
Engstrand, Mabel Cecilia,	*Evanston.*
Eversz, Winifred,	*Evanston.*
Eyer, Knowlton,	*Evanston.*
Falcon, Myrtle Nightingale,	*Evanston.*
Fansler, Thomas Lafayette,	*Evanston.*
Fate, Mayme Hazel,	*Bradford.*
Feiler, June Duvall,	*Evanston.*
Fellows, Alma Caroline,	*Evanston.*
Fellows, George Warren,	*Vinton, Ia.*
Ferguson, Elizabeth,	*Rogers Park, Chicago.*
Ferguson, Mrs. Lucy C.,	*Rogers Park, Chicago.*
Findley, James Hugh,	*Brownstown, Ind.*
Fisher, Frances,	*Evanston.*
Fleming, Lillian Jeannette,	*Manchester, Ia.*
Forgan, David,	*Evanston.*
Forster, Mrs. Eloise Brigham,	*Evanston.*
Foster, Elinor,	*Evanston.*
Frahm, Paula Alvina,	*Davenport, Ia.*
Frank, Adam Henry,	*Highland Park.*
Frisbie, C. Osborne,	*Rogers Park, Chicago.*
Frisbie, Margaret,	*Rogers Park, Chicago.*
Fuller, John McElroy,	*Corning, Ia.*
Gatter, Grace Marie,	*Evanston.*
Gerould, Frank,	*Evanston.*
Gibson, Earl Stewart,	*Evanston.*
Gill, George T.,	*Evanston.*
Gillett, Orval Trimble,	*Corning, Ia.*
Gloss, Lucie Clara,	*Elmhurst.*
Gould, Dorothy,	*Evanston.*
Graves, Pansy Maud,	*Chicago.*
Grier, Howard,	*Evanston.*
Guilliams, Gordon Baudouine,	*Evanston.*
Gunn, John Fuaray,	*Evanston.*
Hackley, Lillian Permelia,	*Woodstock.*
Haise, Arthur Frank,	*Dwight.*
Hammon, Julia,	*Evanston.*
Hancock, Frances,	*Evanston.*
Hancock, Helen,	*Evanston.*
Hansen, Anna Christina,	*South Chicago.*
Hansen, Viola Spickley,	*Evanston.*
Hardie, Isabel Warner,	*Evanston.*
Harris, Abram,	*Evanston.*
Harris, Anna Ethel,	*Evanston.*
Hatch, Marian Abigail,	*Evanston.*
Hebblethwaite, Anna Kathryn,	*Evanston.*
Hebblethwaite, Mrs. Anna,	*Evanston.*
Hebblethwaite, Frank,	*Evanston.*
Hedblom, Fred,	*Evanston.*

Heiss, William C.,	*Aurora.*
Heywood, Vincent Eaton,	*Lake Forest.*
Hobart, Elizabeth,	*Evanston.*
Hoerger, Benjamin George,	*Highland Park.*
Hoge, Mabel Ella,	*Newark.*
Holmberg, Hilda Christina,	*Centerville, S. D.*
Homer, Helen,	*Evanston.*
Hotchkiss, Albert Beach,	*Waterville, Conn.*
Hurford, Eleanor,	*Glencoe.*
Hwang, Hsichen,	*Kiukiang, Cent'l China.*
Jackson, Charles Willard,	*Oak Park.*
James, George Edward,	*Rochester.*
James, William John,	*Colby, Wis.*
Jeter, Frances Lucy,	*Yorkville.*
Jockisch, Albert Julius,	*Decatur.*
Johnk, Frederick A.,	*Lehigh, Kan.*
Johnson, Anna Elizabeth,	*Chicago.*
Johnson, Edna Clara,	*Evanston.*
Johnson, Helen Alathena,	*Evanston.*
Johnson, Parkman,	*Evanston.*
Johnson, Romola Elizabeth,	*Evanston.*
Johnston, Lela Melissa,	*Baraboo, Wis.*
Johnston, Mary Elizabeth,	*Rock Island.*
Jolley, Arthur Thompson,	*Sodus, N. Y.*
Jordan, Viola Ida,	*Chicago.*
Judson, Helen Mary,	*Evanston.*
Kahl, De Loss,	*Elburn.*
Kappes, Marion,	*Evanston.*
Karger, Rosalie Linnett,	*Evanston.*
Kay, Elizabeth Graham,	*Wilmette.*
Keane, David Austin,	*Essex, Ont.*
Kear, Helen Maria,	*Ravenswood, Chicago.*
Kester, Edith Doris,	*Evanston.*
Kester, Katherine Roone,	*Evanston.*
Kittleman, Earl Buxton,	*Berwyn.*
Klett, Edith Mary,	*Las Animas, Colo.*
Knight, Frances McMaster,	*Evanston.*
Layman, Mrs. Sarah Nash,	*Evanston.*
Leigh, Joseph I.,	*Evanston.*
Leimbach, Elsa Charlotte,	*Chicago.*
Leitch, John Kendrick,	*Evanston.*
Leonard, Samuel C.,	*Ratho, Ont.*
Lewis, Vernon Eddy,	*Fort Benton, Mont.*
Linne, Harry Andrew,	*Danville.*
Little, Grace Lenor,	*Evanston.*
Lloyd, Wilma,	*Evanston.*
Lomelino, Grace Eva,	*Springfield.*
Longbrake, Elijah Hull,	*Clinton.*
Lord, Margaret Burnham,	*Evanston.*
Lott, Mrs. Cora Belle,	*Downers Grove.*
Lott, Lewis Bullard,	*Downers Grove.*

Loving, William Emanuel,	*Greenup, Ind.*
Lukens, Corella,	*Rogers Park, Chicago.*
Luther, Robert Mayne,	*Edgewater, Chicago.*
Lyon, Jessamine May,	*Evanston.*
Maack, Alice,	*Rogers Park, Chicago.*
Marshall, John Ridgely,	*Evanston.*
Marvin, Marie Bianca,	*Evanston.*
Matteson, Randolph Warren,	*Chicago.*
Maxwell, Albert Thomas,	*Shattuck, Okla.*
McCauley, Jane Frances,	*Evanston.*
McConoughey, Edward Marsh,	*Evanston.*
McKennan, Mrs. Maria Curtis,	*Paris.*
McLeod, Irene Eva,	*Evanston.*
McLeod, Muriel Martha,	*Evanston.*
McWilliams, Jennie Elizabeth,	*St. Charles.*
Middlekauff, Marjorie May,	*Chicago.*
Mohr, Franklin,	*Evanston.*
Moore, Gerald Grattan,	*Winnetka.*
Moore, Irene Hunt,	*Evanston.*
Moore, Sarah,	*Evanston.*
Moshier, Amos T.,	*Clio, Mich.*
Munyer, Abraham Elias,	*Chicago.*
Naito, Yukichi,	*Toyohashi, Japan.*
Nash, Mabel Catherine,	*Evanston.*
Newsome, Daisy Elizabeth,	*Chicago.*
Nye, Edith Amelia,	*Evanston.*
Nysewander, Bertha Elizabeth,	*Des Moines. Ia.*
Oakley, Mary Cecelia,	*Evanston.*
O'Farrell, Thomas Arch,	*Pana.*
Orr, Helvetia,	*Evanston.*
Parkinson, Jane Bradford,	*Evanston.*
Pascoe, William Howard,	*Lemont.*
Patten, Helen Prindle,	*Evanston.*
Paullin, Frances Anne,	*Evanston.*
Paullin, Laura Virginia,	*Evanston.*
Paullin, Louise Elizabeth,	*Evanston.*
Peebles, Jessaline Albertine,	*Evanston.*
Pellage, Hugo William,	*Chicago.*
Pennington, Hortense Evelyn,	*Mediapolis, Ia.*
Peterson, Abe R.,	*North Judson, Ind.*
Peterson, Anna Matilda,	*Harvey, N. D.*
Pollock, Samuel Edgar,	*Evanston.*
Pope, Edwina Lydia,	*Evanston.*
Price, Mabel Alice,	*Arcola.*
Prior, Lyman P.,	*Highland Park.*
Pritchard, Fannie Isabelle,	*Geneseo.*
Pritchard, Mary Virginia,	*Wilmette.*
Rainsberger, A. C.,	*Roswell, O.*
Ramsey, Edna May,	*La Salle.*
Raymond, Miner,	*Evanston.*
Redelings, Leslie Hall,	*Marinette, Wis.*

Rea, Ernest Clair,	*Corydon, Ia.*
Redfern, Alfred Sylvan,	*Auburn, Neb.*
Reed, E. Neil,	*River Falls, Wis.*
Rice, Mary Alice,	*St. Joseph, Mich.*
Richardson, Lucy,	*Evanston.*
Ridlon, Jeanette,	*Evanston.*
Ripley, Lewis E.,	*Fort Morgan, Colo.*
Rodelius, George August,	*Evanston.*
Rondebush, Charles M.,	*Franklin, O.*
Rundall, Bessie Louise,	*Evanston.*
Rutledge, Anna Neave,	*Evanston.*
Rutledge, Lucy Askins,	*Evanston.*
Ryerson, Harold Edward,	*Evanston.*
Sanderson, William Martin,	*Milwaukee, Wis.*
Seeberger, Hugh Alexander,	*Newton, Ia.*
Shedd, Alice Emeline,	*Rensselaer, Ind.*
Sherman, Charles W.,	*Ravenswood, Chicago.*
Sherman, Louise,	*Evanston.*
Shumway, John Magann,	*Evanston.*
Shurtleff, Alice Ethloine,	*Wilmette.*
Simonds, Marshall Garfield,	*Chicago.*
Six, Rollo,	*Perry.*
Smith, Elizabeth Bair,	*Evanston.*
Smoot, Harold Lyman,	*Petersburg.*
Spring, Nellie,	*Centralia.*
Stanbery, Edward,	*Evanston.*
Stauffer, Boyd E.,	*Wakarusa, Ind.*
Stauffer, Joseph E.,	*Wakarusa, Ind.*
Stephens, Virgil Ray,	*Aledo.*
Stinson, Jeanette Margaret,	*Rogers Park, Chicago.*
Stratton, Lillian Blanche,	*Ravenswood, Chicago.*
Stryker, William Boyd,	*Rockford.*
Stuart, Mrs. Charles M.,	*Evanston.*
Stults, Frances Willard,	*Evanston.*
Swandson, John.	*Seneca.*
Swanson, Axel,	*Evanston.*
Sweet, Genevieve Ellen,	*Evanston.*
Swenson, Harold Alfred,	*Evanston.*
Swift, George Hamilton,	*Chicago.*
Taylor, Florence Maria,	*Evanston.*
Thompson, Mabel Warner,	*Ottawa.*
Thurston, George Frank,	*Orion, Mich.*
Tietgens, Virginia Gordon,	*Evanston.*
Tomlinson, Jay Talmadge,	*Box Grove, Ont.*
Trelease, Ella,	*Evanston.*
Trowbridge, Carolyn,	*Evanston.*
Trowbridge, Jessie,	*Evanston.*
Trowbridge, Lucie Alice,	*Evanston.*
Turner, Maurine Mary,	*Wenona.*
Underwood, Pierson,	*Evanston.*
Vandervoort, Riley James,	*Frankfort.*

Van Vlissingen, Mrs. Etta Moore,	*Evanston.*
Van Wormer, James Henry,	*Stockham, Neb.*
Vaughan, George Warren,	*Unity, Wis.*
Walter, Hamilton,	*Evanston.*
Weller, Arnold,	*Rogers Park, Chicago.*
Wells, Norma,	*Evanston.*
White, Anne Lucile,	*Effingham.*
Whitfield, Ruth Margaret,	*Evanston.*
Wilcox, Muriel Estelle,	*Hammond, Ind.*
Woodbridge, Helen Louise,	*Evanston.*
Woodmansee, Cicero McGown,	*Evanston.*
Woodrow, Isaac Atmore,	*Chicago.*
Wylie, Elizabeth Rachael,	*Winnetka.*

APPENDIX.

The following is a list of Chamber Music given during the past thirteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

BACH, Concerto for two Violins.
Concerto Grosso (Brandenberg No. 6).
Sonata, C major, for 'Cello.

BARGIEL, String Quartette, No. 3, Op. 15.
Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.
Trio for Piano, Violin, and 'Cello, Op. 6, No. 3.

BEETHOVEN, String Quartette, Op. 8, No. 1.
" " " 18, No. 2.
" " " 18, No. 4.
" " " 18, No. 5.
" " " 18, No. 6.
" " " 59, No. 1.
" " " 59, No. 2.
" " " 59, No. 3.
" " " 95.
" " " 74.
" Trio " 9, No. 3.
Trio for Piano, Violin, and 'Cello, Op. 97.
Serenade for Violin, Viola, and 'Cello, Op. 8.
Serenade for Flute, Violin, and Viola, Op. 25.
Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20.
(Four movements. The wind instruments suplied upon the organ.)
Concerto for Violin, Op. 61.
(First movement with Leonard Cadenza.)
Sonata for Piano and Violin, Op. 47.
Sonata, Op. 69, for Piano and 'Cello.
Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.
Variations, from Quartette, Op. 18, No. 5.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 34.
Quintette Op. 111.
Sextette for Strings, Op. 18.
String Quartette, Op. 51, No. 1.
String Quartette, Op. 51, No. 3.
Sonata for 'Cello and Piano, Op. 99, two movements.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.
Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.
Bagatelles for two Violins, 'Cello, and Organ, Op. 47.
Bagatelles for two Violins, 'Cello, and Organ, Op. 95.
Quartette in C major, Op. 61.

String Quartette, Op. 96.
String Quartette, Op. 80.
Dumky Trio, for Piano, Violin, and 'Cello.
Trio for two Violins and Viola, Op. 74.
Adagio, from 'Cello Concerto, Op. 104.

FOOTE, ARTHUR, Quintette for Piano and Strings, Op. 38.

FRANCK, CESAR, Sonata for Piano and Violin.
Quintette for Piano and Strings, F minor.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMAN, Concertstueck for 'Cello, 65.

GRIEG, Sonata for Piano and Violin, Op. 45.
Sonata for Piano and Violin, Op. 13.
String Quartette, G minor, Op. 27.

HARRIS, HUBBARD W., Sonata for 'Cello and Piano.
(Second and third movements.)

HANDEL, Sonata for Piano and Violin, A major.
Sonata for two Violins.
Passacaglia for Violin and 'Cello.

HAYDN, String Quartette, Op. 77, No. 1.
String Quartette in D, Op. 76, No. 5.
String Quartette, Op. 20, No. 4.
Variations from Kaiser Quartette.

HERZOGENBERG, Quintette for Oboe, Clarinet, French Horn, and Bassoon, E flat major.

HOFFMANN, Sonata for Violin and Piano, Op. 67.

KNAPP, HAROLD E., String Quartette in C major.

LEONARD, Duo de Concert, for Violin and 'Cello.

LIADOW, Scherzo for Strings.

LUTKIN, P. C., Trio for Piano, Violin, and 'Cello, Op. 1.
(Second movement.)
Andante for Violin and Orchestra, Op. 6.

MENDELSSOHN, String Quartette, Op. 12, No. 1.
Trio for Piano, Violin, and 'Cello, Op. 66.
Trio for Piano, Violin, and 'Cello, Op. 49.
Sonata for 'Cello and Piano, Op. 45, No. 1.

MOZART, Quintette for Clarinet and Strings.
String Quartette, No. 14.

OLDBERG, ARNE, String Quartette, C minor, No. 1.
String Quartette in D, No. 2.
Trio for Piano, Violin, and 'Cello, E minor.
Piano Concerto, Op. 17.
Quintette for Piano, two Violins, Viola, and 'Cello, B minor.
Quintette for Piano, two Violins, Viola, and 'Cello, C sharp minor, Op. 24.

Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major.
Concerto for French Horn, E flat major.

PROTHEROE, DANIEL, String Quartette, A minor, Op. 52.

RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.
Sonata for Violin and Piano, Op. 13. (First movement.)
String Quartette, Op. 17, No. 3.

SCHUBERT, CHARLES, Andante and Caprice for 'Cello.

SCHUBERT, String Quartette, Op. 29.
String Quartette, D minor.
String Quintette, Op. 163.
Trio for Piano, Violin, and 'Cello, Op. 99.
Trio for Piano, Violin and 'Cello, Op. 100.
(Two movements.)
Quintette for Piano, Violin, Viola, 'Cello, and Bass, Op. 114.
Op. 161 (first movement).

SCHUMANN, String Quartette, Op. 61, No. 2.
Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.
Quartette for Piano, Violin, Viola and 'Cello. Op. 45.
String Quartette, Op. 41, No. 2.

SAINT SAENS, Quintette for Piano and Strings, Op. 14.

SCHUETT, E., Walzer Maerchen, for Piano, Violin, and 'Cello, Op. 54.
Suite, Op. 44, for Piano and Violin.

SINIGAGLIA, L., Concert Etude, Op. 5.

STRAUSS, RICHARD, Sonata for Piano and 'Cello, Op. 6.

SVENDSEN, Allegro Scherzando.

TSCHAIKOWSKY, String Quartette, Op. 11.
Trio for Piano, Violin and 'Cello, Op. 50.

WATHALL, A. G., Suite for Strings.

WEBER, Concerto for Clarinet, Op. 75.
(Orchestra part arranged for Organ and Strings.)

WEBER, JOSEF MIROSLAV, String Quartette in B minor.

WEIDIG, ADOLF, String Quartette, A major.

WOLF, HUGO, String Quartette, "Italienische Serenade."

KNAPP STRING QUARTETTE.

The professional String Quartette of the School of Music, referred to elsewhere in this Bulletin as the University String Quartette, composed of Harold Knapp, first violin; L. R. Blackman, second violin; Alfred G. Wathall, viola, and Day Williams, 'cello, is one of the few permanent organizations of its kind in the country. It has a well-established reputation in Chicago and the middle West, where its concerts have always attracted the most favorable comments of both press and public. It has always held to the highest standards of selection and performances. There is, perhaps, no branch of music which requires such indefatigable devotion and energy as the development of a good ensemble in string quartette playing, and the greatest composers have ever delighted in writing for this most sensitive, expressive and complete combination of instruments. For terms and dates address the

KNAPP STRING QUARTETTE,
Music Hall, Evanston, Ill.

THE A CAPPELLA CHOIR.

The A Cappella Choir, directed by the Dean of the School of Music, is available for a limited number of concert engagements. Its programs, presenting as they do representative works from the twelfth century to modern times, are of especial interest to Musical Clubs who are studying the development of music in its various phases.

For information, address

THE SECRETARY,
Music Hall, Evanston, Ill.

SOME OF THE PROGRAMS OF THE YEAR 1906-07.

ARTISTS' SERIES.

Programs by Visiting Artists and Organizations.

VIOLONCELLO RECITAL

BY BRUNO STEINDEL,
Of the Theodore Thomas Orchestra.

Sonata, Op. 69, for Piano and 'Cello	*Beethoven*
"Kol Nidrei"	*Bruch*
Variations Symphoniques	*Boellmann*
Air	*Bach*
Rondo	*Boccherini*

PIANO RECITAL.

BY AUGUSTA COTTLOW OF NEW YORK.

Organ Prelude and Fugue, D major (arranged by Busoni for Piano)	*Bach*
Papillons, Op. 2	*Schumann*
Mazurka, B flat minor, Op. 24, No. 4	*Chopin*
Nocturne, D flat major, Op. 27, No. 2	
Barcarolle, Op. 60	
Sonata "Tragica," Op. 45	*MacDowell*
Legende St. Francois d' Assise, "The Sermon to the Birds"	*Liszt*
Tarantella, "Venezia e Napoli"	

SONG RECITAL

BY ELLISON VAN HOOSE, Tenor, OF NEW YORK,

Assisted by

FRANK LA FORGE, Pianist.

"Adelaide"	*Beethoven*
"Wonne der Wehmuth"	*Franz*
"Es hat die Rose sich beklagt"	
"Nachtigall"	*Brahms*
"Botshaft"	
"O Komm in traum"	*Liszt*
"Du bist die Ruh"	*Schubert*
"Staendchen"	*Richard Strauss*

Rhapsodie No. 12 — *Liszt*

MR. FRANK LA FORGE.

"Racconto" (La Boheme)	*Puccini*
"Chant d'exil"	*Paul Vidal*
"La Lettre"	*Louis Aubert*
"Chere Nuit"	*A. Bachelet*

"Like the Rosebud" *Frank La Forge*
"Trottin' to the Fair" *C. Villiers Stanford*
"When the Roses Bloom" (1774) *Louise Reichardt*
"Love I Have Won You" *Landon Ronald*

LECTURE MUSICALE

By Mrs. Mary Gregory Murray, Pianist, of New York.

Chopin as he reveals himself through his music. Personal Point of View. Impressions from the teaching and study of Chopin's works.

Subjective Compositions: Nocturne, Preludes, Polonaise, Berceuse, Marche Funebre.

Objective Compositions: Etude, Two Impromptus, Tarantelle, Valse.

Programs by the University String Quartette.

ANALYTICAL CHAMBER MUSIC RECITAL.

(Each page of the score, while being performed, was thrown upon a screen by stereopticon projection.)

Variations from "Kaiser" Quartette, Op. 76, No. 3 *Haydn*
Variations upon theme "Death and the Maiden," from Quartette in D minor, Op. Posth. *Schubert*
String Quartette, Op. 18, No. 5. *Beethoven*
Concert Etude, for String Quartette, Op. 5 *L. Sinigaglia*

CHAMBER MUSIC RECITAL.

String Quartette, Op. 161 (first movement) *Schubert*
Serenade for Violin, Viola, and 'Cello, Op. 8 *Beethoven*
Quintette, for Piano and Strings, C sharp minor, Op. 24 (first public performance) *Arne Oldberg*
Professor Oldberg (of the faculty) at the Piano.

CHAMBER MUSIC RECITAL.

String Quartette, C major, Op. 61 *Dvorak*
Quintette, for Piano and Strings, Op. 14 *Saint-Saens*
Hila Verbeck Knapp (of the faculty) at the piano.

CHAMBER MUSIC RECITAL.

String Quartette, Op. 42, No. 2 *Schumann*
Quintette, Op. 111, for two violins, two violas and 'cello *Brahms*
Charles Elander, Viola, assisting.
Concerto Grosso, B flat major (Brandenburg, No. 6) *Bach*
For two Violas, two Viol da Gambas, Violoncello, Violone and Cemballo. Played on this occasion by four Violas, 'Cello and Piano. Charles Elander, Viola, and Professor Oldberg (of the faculty), Piano, assisting.

FACULTY RECITALS.

SECOND FACULTY RECITAL

MISS NELLIE FLODIN, Piano.
MR. L. R. BLACKMAN, Violin.

Theme and Variations, Op. 19, No. 6	*Tschaikowsky*
"Parsifal" Paraphrase	*Wagner-Wilhelmj*
Humoreske, Op. 101, No. 7	*Dvorak*
Etude "La Fileuse," Op. 157	*Raff*
Anitra's Dance, from "Peer Gynt" Suite	*Grieg*
Waltz, A flat, Op. 42	*Chopin*
"Before Her Picture," Op. 38 "Hullamzo Balaton"	*Hubay*
Andante Spianato and Polonaise Brillante, Op. 22	*Chopin*

THIRD FACULTY RECITAL

An informal reading from the works of Bach, by
PROFESSOR ARNE OLDBERG, Pianist.

Organ Fantasie and Fugue, C minor (transcribed for Piano)	*Bach-Oldberg*
Bourree, G major Bourree, D major Gigue, B flat major Gavotte, G minor	*From the Peters Album*
Chromatic Fantasie and Fugue, D minor	*Bach-Von Bulow*
Bourree, G major	*Bach-Tours*
Gavotte, E major	*Bach-St. Saens*
Adagio	*From the Italian Concerto*
Organ Toccata and Fugue, D minor (transcribed for piano)	*Bach-Tausig*

FOURTH FACULTY RECITAL

An informal reading from the sonatas of Beethoven, by
PROFESSOR ARNE OLDBERG, Pianist.

Sonata, Op. 13, C minor ("Pathetique")
Sonata, Op. 28, D major ("Pastorale")
Sonata, Op. 27, No. 2, C sharp minor ("Moonlight")

FIFTH FACULTY RECITAL.

ELIZABETH RAYMOND WOODWARD, Pianist.
MARY PORTER PRATT, Pianist.
HILA VERBECK KNAPP, Pianist.
DAY WILLIAMS, Violoncellist.

Concerto for three pianos, D minor	*Bach*
MRS. WOODWARD, MISS PRATT, MRS. KNAPP.	
First Sonata, for 'Cello solo, G major	*Bach*
MR. WILLIAMS.	
Aria and Variations (Goldberg), for two Pianos	*Bach*
MRS. WOODWARD, MISS PRATT.	

SIXTH FACULTY RECITAL

An informal reading from the works of Chopin, by
PROFESSOR ARNE OLDBERG, Pianist.

Polonaise—C sharp minor, Op. 26, No. 1
Two Nocturnes—F sharp major, Op. 15, No. 2
D flat major, Op. 27, No. 2
Third Ballade—A flat, Op. 47
Two Waltzes—A flat major, Op. 69, No. 1
C sharp minor, Op. 64, No. 2
Four Etudes—C minor, Op. 10, No. 12
F major, Op. 25, No. 3
C sharp minor, Op. 25, No. 7
C sharp minor, Op. 10, No. 4
Four Preludes, Op. 28—D flat major, No. 15
F sharp major, No. 13
B flat major, No. 21
A flat major, No. 17
Scherzo—B minor, Op. 20

SEVENTH FACULTY RECITAL

LEWIS R. BLACKMAN, Violinist.
DAY WILLIAMS, Violoncellist.
HILA VERBECK KNAPP, Pianist.

Suite, Op. 44, for Piano and Violin *Eduard Schuett*
MRS. KNAPP AND MR. BLACKMAN.
Fantasie—"Le Desir" *Servais*
MR. WILLIAMS.
Concerto, D minor, Op. 22 *Wieniawski*
MR. BLACKMAN.
Duo de Concert, for Violin and 'Cello *Leonard*
MR. BLACKMAN AND MR. WILLIAMS.
"Am Springbruennen" *Davidoff*
MR. WILLIAMS.

ALUMNI RECITALS.

FIRST ALUMNI RECITAL

Tendered to the faculty and students of the Western Summer Session of the American Institute of Normal Methods.

MISS MARY MARSHALL, Pianist, '06.
MISS JULIA MARSHALL, Violinist, '06.
MISS JESSIE HAZELTON, Soprano, '04.
MRS. MABEL DUNN MADSON, Pianist, '01.
MR. WILLIAM E. ZEUCH, Oragnist, '01.

ORGAN—Prelude and Fugue, G major *Bach*
PIANO—Magic Fire Music *Wagner-Brassin*
VIOLIN—Andante, from Concerto in E minor *Mendelssohn*
VOCAL—"The Lorely" *Liszt*

PIANO—"Liebestraume"	*Liszt*
Caprice, E minor	*Mendelssohn*
ORGAN—Melodie	*Salome*
Scherzo	*Gigout*
VIOLIN—Introduction and Rondo Capriccioso	*Saint-Saens*
VOCAL—"Ave Maria"	*Luzzi*
"Sing Me to Sleep	*Green*
PIANO—Polonaise, Op. 53	*Chopin*

SECOND ALUMNI RECITAL

MISS JULIA MARSHALL, Violinist, '06,

Assisted by

MISS MARY MARSHALL, Pianist, '06.

Adagio, Allegro } from Third Sonata for Violin and Piano	*Bach*
Fantasia—Appassionata, Op. 35	*Vieuxtemps*
Etudes—Op. 25, No. 7, and Op. 10, No. 12 }	*Chopin*
Berceuse, Op. 57 }	
"Zigeunerweisen"	*Sarasate*
Adagio, from Violin Concerto No. 7	*Spohr*
Scenes de la Czarda, No. 3	*Hubay*

STUDENTS' RECITALS.

(Forty-seven Students' Recitals were given during the year.)

THIRD STUDENTS' RECITAL

A Program of Hymn-Tunes, by the Class in Chorus and Choir-Training.

ANCIENT JEWISH MELODY	
Leoni (4)	
GERMAN CHORALES	
Ein Feste Burg (101)	*Martin Luther*, 1483-1546
Passion Chorale (151)	*Hans Leo Hassler*, 1564-1612
St. Theodolph (311)	*Melchior Teschner*, 1613-
EARLY ENGLISH TUNES	
Evening Hymn (49)	*Thomas Tallis*, 1520-1585
St. Anne (577)	*William Croft*, 1678-1727
Hanover (11)	
MODERN ENGLISH TUNES	
Ellers (38)	*E. J. Hopkins*, 1818-1901
Alford (618)	
Vox Dilecti (304)	*John B. Dykes*, 1823-1876
St. Bees (257)	
Laudes Domini (321)	
Eton (259)	*Joseph Barnby*, 1838-1896
Merrial (59)	
Cross of Jesus (98)	*John Stainer*, 1840-1901

St. Edward (315)
Samuel (674) *Arthur S. Sullivan*, 1842-1900
Note—The numbers refer to the New Methodist Hymnal.

THIRTEENTH STUDENTS' RECITAL

Miss Maude Anguish, Pianist,
(of the Senior Class)

Assisted by
Miss Hedwig Brenneman, Soprano.

Sonata, Op. 81	*Beethoven*
"Still wie die Nacht"	*C. Bohm*
"Mein Geliebter"	*Chopin*
Rhapsody, G minor, Op. 79	*Brahms*
Etudes, Op. 25, No. 2, and Op. 10, No. 5	*Chopin*
"Allah"	*Chadwick*
"My Lover He Comes on the Skee"	*Clough-Leighter*
"Faschingschwank aus Wien"	*Schumann*

TWENTIETH STUDENTS' RECITAL

Violin Music by Pupils of the Preparatory Department.

"Blue Danube" Waltz *Strauss*

Ridgely Marshall, David Forgan, Marian Kappes, Marshall Simonds, Merritt Bragdon, Mary Alice Rice and Frank Hebblethwaite.

"La petit Tambour" *David*
Marshall Simonds.

Cavatina *Raff*
Frank Hebblethwaite.

Sonata, A major *Handel*
Marian Kappes.

6th Air Varie *DeBeriot*
Ridgeley Marshall.

7th Concerto *Rode*
William Heiss.

2nd Concerto *DeBeriot*
Mary Alice Rice.

Largo *Handel*
Violins, Piano and Organ.

TWENTY-FIRST STUDENTS' RECITAL

Miss Hazel Seerley, Pianist,
(Of the Senior Class)

Assisted by
Miss Mamie Mulfinger, Contralto.

Sonata, Op. 53, C major	*Beethoven*
"Heide Roeslein"	*Schubert*

"Als Die Alte Mutter"	*Dvorak*
"Were I Gard'ner"	*Chaminade*
Rhapsodie, Op. 119, No. 4	*Brahms*
"Nina," Aria di Pergolesi	*Joseffy*
Etude, Op. 25, No. 9	*Chopin*
"Ecstacy"	*Beach*
"Springtide"	*Becker*
Barcarolle, C major Valse Caprice, E flat major	*Rubinstein*

TWENTY-SECOND STUDENTS' RECITAL

Miss Lura Bailey, Pianist,
(Of the Senior Class)

Assisted by
Miss Ida Mercer, Soprano.

Sonata, Op. 27, No. 2, C sharp minor (Moonlight)	*Beethoven*
"The Post"	*Schubert*
"Little Sandman"	*Brahms*
"The Merry Maidens"	*Thome*
Rhapsody, Op. 79, No. 1	*Brahms*
Etudes, Op. 25, No. 1, and No. 2	*Chopin*
Novelette, Op. 21, No. 7	*Schumann*
"The Robin Sings in the Apple Tree" "Midsummer Lullaby"	*MacDowell*
"A Drop o' Dew"	*Watts*
Polonaise, E major	*Liszt*

TWENTY-SIXTH STUDENTS' RECITAL

Miss Esther Hinman, Pianist,
(Of the Senior Class)

Assisted by
Mr. Benjamin Hoerger, Baritone.

Sonata, Op. 31, No. 2	*Beethoven*
"Birds in the High Hall Garden"	*Somervell*
"When Gazing in Thine Eyes"	*Manney*
"Rolling Down to Rio"	*German*
"Praeludium, Op. 5, No. 1	*Oldberg*
Intermezzo, Op. 117, No. 1	*Brahms*
Etudes, Op. 10, No. 3, and No. 4	*Chopin*
"At Parting"	*Rogers*
"Marching Along"	*White*
Molto Allegro, vivace, from Sonata "Tragica"	*MacDowell*
Nocturne, Op. 54, No. 4	*Grieg*

THIRTY-THIRD STUDENTS' RECITAL

Miss Virtine Frost, Contralto,
(Of the Senior Class)

Assisted by
Mr. Carl M. Beecher, Pianist.

"Death and the Maiden"	*Schubert*
"Sapphic Ode"	*Brahms*
"Liebestraum"	*Liszt*
"Kashmiri Song"	*Finden*
"Three Roses Red"	*Norris*
"Were My Song With Wings Provided"	*Hahn*
"Good Day, Marie"	*Pessard*
Two Album Leaves Etude Varie	*Carl M. Beecher*
"A Necklace of Love	*Nevin*
"Country Cradle Song"	*Liddle*
"Firelight" "The Call of the Hills"	*Virtine Frost*

THIRTY-SIXTH STUDENTS' RECITAL

Mr. Carl A. Songer,
(Of the Senior Class)

Assisted by
Mr. Carl M. Beecher, Pianist.

"Dedication" "Ah, Sweet as Any Flower" "I ne'er will roam"	*Schumann*
Sigmund's Liebeslied, from "Die Walkure"	*Wagner*

Mr. Songer.

Theme and Nine Variations, for two pianos	*Carl M. Beecher*

Mr. Beecher.
(Professor Oldberg at the second piano.)

"Sing Me a Song of a Lad that is Gone"	*Sidney Homer*
"The Hills O'Skye"	*Victor Harris*
"Requiem"	*Sidney Homer*
"Beloved, it is Morn"	*Florence Aylward*
"Allah"	*G. W. Chadwick*
"Marching Along"'	*Maud Valerie White*

Mr. Songer.

FORTY-THIRD STUDENTS' RECITAL

First Presbyterian Church.
Miss Odile Goddard, Organist.

Toccata, D minor	*Bach*
Sonata No. 3, A major	*Mendelssohn*
"The Question" "The Answer"	*Wostenholme*
Canon, in B minor	*Schumann*
Theme and Variations, G major	*Guilmant*

RECITAL BY THE A CAPPELLA CHOIR

at the University Club of Evanston

SACRED.

"Jesu dulcis memoria"	*Vittoria*—1540—(?)
"Alla Trinita Beata"	*Traditional*
"Lo, How a Rose E'er Blooming"	*Praetorius*—1571-1621
"A Legend"	*Tschaikowsky*
"The Day is Past and Over"	*Lutkin*
"Evening Hymn"	*Rheinberger*

SECULAR.

"O Vilanella"	*Le Jeune*—1540—(?)
"Kommt Mein Gespons" }	*Orlando di Lasso*
"Matona, Lovely Maiden" }	1520—1594
"Down in a Flow'ry Vale"	*Festa* (?)—1545
"Night Song"	*Lutkin*
"Come, Dorothy, Come"	*Swabian Folksong*
"Since First I Saw Your Face"	*Thomas Ford*—1580-1648
"All Among the Barley"	*Elizabeth Stirling*

P. C. LUTKIN, *Director*

SOPRANOS—Miss Brenneman, Miss Oakes, Miss Hanmer, Miss Mercer, Miss Smith.

ALTOS—Miss Frost, Miss Pratt, Miss Thompson, Miss Thygeson.

TENORS—Mr. Beecher, Mr. Sigmond, Mr. Songer.

BASSES—Mr. Hamlin, Mr. Stults.

THE COMMENCEMENT SEASON.

Students' Series
No. 491

Sixteenth Season
1906-1907

FORTY-FIRST STUDENTS' RECITAL

Monday Evening, June 10th, 8 o'clock, at Music Hall.

Program of Concertos and Arias, with Orchestra, by Members of the Graduating Class in the Diploma Course.

PROGRAM

Concerto for Piano, Op. 58, G major (first movement), *Beethoven*
MAUDE DARLING ANGUISH.

Concerto for Piano, Op. 25, G minor,
(second and third movements), *Mendelssohn*
LURA MARY BAILEY.

Aria for Contralto, "He was despised,"
from "The Messiah," *Handel*
FLORENCE VIRTINE FROST.

Concerto for Piano, Op. 54, A minor (first movement), *Schumann*
ESTHER CHRISTINE HINMAN.

Aria for Tenor, Sigmund's Love Song,
from "Die Walküre" *Wagner*
CARL ANSON SONGER.

Concerto for Piano, Op. 11, E minor,
(last movement), *Chopin*
HAZEL VIRGINIA SEERLEY.

Students' Series
No. 492

Sixteenth Season
1906-1907

FORTY-SECOND STUDENTS' RECITAL

Tuuesday Evening, June 11th, 8 o'clock, at Music Hall.

Brahms Evening, by Members of the Graduating Class in the Diploma Course, Assisted by Advanced Students.

PROGRAM

Rhapsody, Op. 79, No. 2, G minor,
MAUDE DARLING ANGUISH.

Songs—"The Sandman."
"A Love Song."
IDA EMOGENE MERCER.

Sonata for Piano, Op. 5, F minor.
I. Allegro Maestoso.
II. Andante.
III. Scherzo. Allegro energico.
MARY STEVENSON MARSHALL.

Canons for Women's Voices—
Four Voices: "Sits a wee bird on yon cherry tree."
Three Voices: "Sleep, baby, sleep!"
Four Voices: "Willy, willy, will!"
MISSES BRENNEMAN, HANMER, MERCER AND SMITH.

Rhapsody, Op. 79, No. 1, B minor,
LURA MARY BAILEY.

Song—"Sapphic Ode,"
FLORENCE VIRTINE FROST.

Intermezzi, Op. 117,
No. 1, E flat major.
No. 3, C sharp minor.
ESTHER CHRISTINE HINMAN.

Songs—"Wiegenlied,"
"Meine Liebe ist grün,"
HEDWIG BRENNEMAN.

Rhapsody, Op. 119 No. 4, E flat major,
HAZEL VIRGINIA SEERLEY.

Vocal Quartettes—Four Gypsy Songs, Op. 112.
No. 1. "Heaven Shines So Limpid and Clear."
No. 2. "See the Roses Growing."
No. 3. "Grow, Stinging Nettle, by the Road."
No. 4. "Pretty Swallow, Dearest Swallow."
MISS HANMER, MISS SMITH, MR. SONGER, MR. STULTS.

Students' Series
No. 494.

Sixteenth Season
1906-1907.

FORTY-FOURTH STUDENTS' RECITAL

Thursday Evening, June 13th, at Music Hall.

Concert and Graduating Exercises of the Certificate Class.

PROGRAM

Organ—St. Anne's Fugue (five voiced), *Bach*
ODILE MARIE GODDARD.

Piano—Album Leaf, F major, *Grieg*
Humoreske, D major, *Grieg*
ETHEL WILSON.

Vocal—Flower Song from "Faust," *Gounod*
ELIZABETH HESTER WARD.

Piano—Nocturne, *Leschetizky*
JANET HANNA.

Violin—Andante and Rondo Russe
from 2nd Concerto, *De Beriot*
MARY ALICE RICE.

Vocal—"Come, My Beloved,"
from "Le Nozze di Figaro," *Mozart*
IDA EMOGENE MERCER.

Piano—"Nina," Aria de Pergolesi, *Joseffy*
Valse, E minor, *Chopin*
PAM NOBLE.

Organ—Andante from 1st Sonata, *Mendelssohn*
Allegretto, B minor, *Guilmant*
ALICE LEONARD EMMONS.

Vocal—Gavotte from "Mignon," *Thomas*
MAMIE ELEANORE MULFINGER.

Piano—"Kammenoi Ostrow," *Rubinstein*
CARRIE THOMAS.

PRESENTATION OF CERTIFICATES

BY THE DEAN.

Piano—Staccato Caprice, *Rubinstein*
LOWELL LESLIE TOWNSEND.

FORTY-NINTH ANNUAL COMMENCEMENT SEASON OF THE UNIVERSITY

Concert by Alumni, Graduates and the A Cappella Choir of the School of Music.

Monday, June 17th, 1907, 8:00 p. m. First Methodist Church.

PROGRAM

Organ—Prelude and Fugue on B-A-C-H, *Liszt*
Mary Porter Pratt, '04.

Motettes—"Adoramus te Christe" } *Palestrina*
"Tu es Petrus" }
Hymn—"Alla trinita beata," *Traditional*
The A Cappella Choir.

Piano and Violin—Third Sonata, *Bach*
I. Adagio.
II. Allegro.
Mary Stevenson Marshall, '06.
Julia Sheldon Marshall, '06.

Piano—"Faschingschwank aus Wien"
(Viennese Carnival), *Schumann*
I. Allegro.
Maude Darling Anguish, '07.

Vocal—"Onaway, Awake Beloved," from
"Hiawatha's Wedding Feast," *Coleridge-Taylor*
Carl Anson Songer, '07.

Piano—Intermezzo, Op. 117, No. 3, *Brahms*
Scherzo, from Sonata "Tragica," *MacDowell*
Esther Christine Hinman, '07.

Quartette—"Quando Corpus," from "Stabat Mater," *Rossini*
The A Cappella Choir.

Violin—"Zigeunerweisen," *Sarasate*
Julia Sheldon Marshall, '05.

Piano—"Moment Musicale," *Moskowsky*
Caprice, Op. 16, *Mendelssohn*
Hazel Virginia Seerley, '07.

Part Songs—"Corydon, Arise," *C. Villiers Stanford*
"Come, Sleep," *Alfred G. Wathall*
N. U. School of Music, Class of 1900.
"Evening," *Lassen*
The A Cappella Choir.

Vocal—"Farewell, Ye Hills," from "Joan of Arc," *Tschaikowsky*
JESSIE LUCIA HAZLETON, '04.

Piano—Polonaise, E major, *Liszt*
LURA MARY BAILEY, '07.

Part Songs—Evening Hymn, *Rheinberger*
"Come, Dorothy, Come!" *Swabian Folk Song*
Choral Blessing, *P. C. Lutkin*
THE A CAPPELLA CHOIR.

GRADUATES FROM THE DIPLOMA COURSE.

Diplomas Conferring the Degree of Graduate in Music.

Maude Darling Anguish,	Evanston
Florence Virtine Frost,	Evanston
Esther Christine Hinman,	La Grange, Ill.

Diplomas for Proficiency in Music.

Lura Mary Bailey,	Richland Center, Wis.
Hazel Virginia Seerley,	Burlington, Ia.
Carl Anson Songer,	Trenton, Mo.

GRADUATES FROM THE CERTIFICATE COURSE.

Piano and Theory.

Anthony Oliver Theophilus Astenius,	Chicago
Selma Marie Bjorgo,	Thompson, N. Dak.
Janet Hanna,	Evanston
Hannah Bertha Parsons,	Tipton, Ia.
Eva Jane Reynolds,	Bolivar, N. Y.
Pearl Estella Smith,	Montezuma, Ia.
Walter Allen Stults,	Evanston
Carrie Thomas,	Decatur, Ind.
Edith Phelps Vernor,	Sandwich, Ill.
Ethel Wilson,	Wilmette Ill.

Voice and Theory.

Ida Emogene Mercer,	La Moille, Ill.
Mamie Eleanore Mulfinger,	Chicago
Luverne Nelson Sigmond,	Zumbrota, Minn.
Elizabeth Hester Ward,	Chicago

Organ and Theory.

Alice Leonard Emmons,	Ravenswood, Chicago

Organ, Piano and Theory.

Odile Marie Goddard,	Evanston

GRADUATES FROM THE PUBLIC SCHOOL MUSIC COURSE.

Edda Mary Angst,	Minneapolis, Minn.
Mabel Barnard,	Canton Ill.
Letitia Belle Gardner,	Beason, Ill.
Ida Guinivere Jones,	Luverne, Minn.
Jessie Madeleine Oxley,	Marion, Ia.
Mary Louise Pendleton,	Evanston
Clara Amelia Risley,	Baraboo, Wis.
Elba Ada Slater,	Russell, Ia.
Edith Monica Stiles,	Richwood, Ohio
Olive Luella Swanson,	Cambridge, Ill.
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ABRAM WINEGARDNER HARRIS, Sc. D., LL. D.,
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